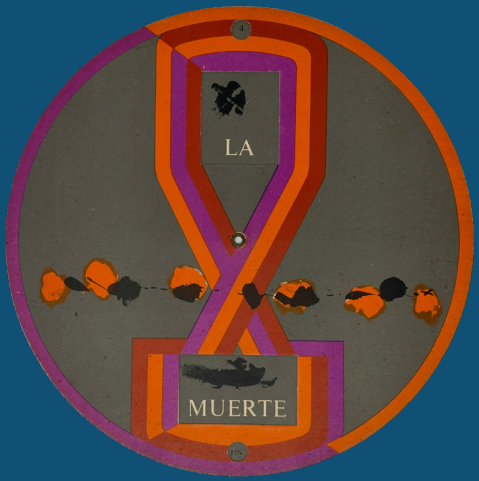
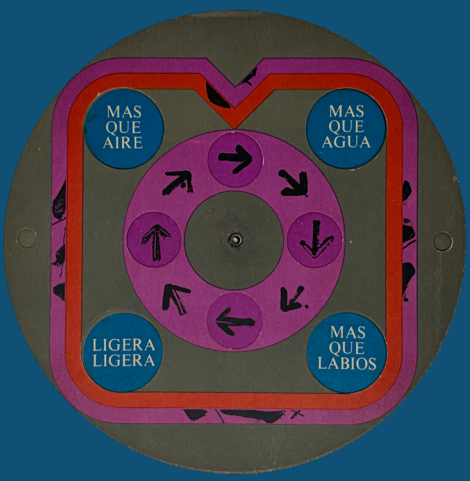
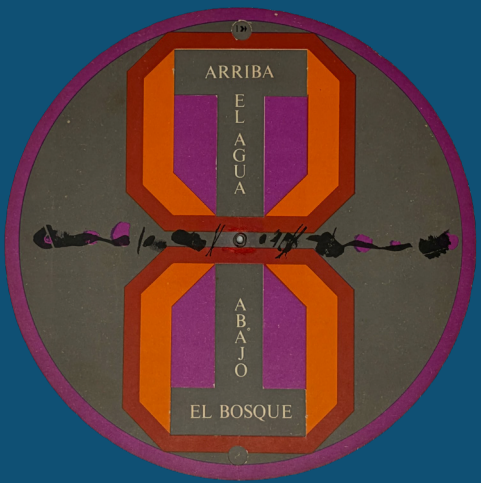
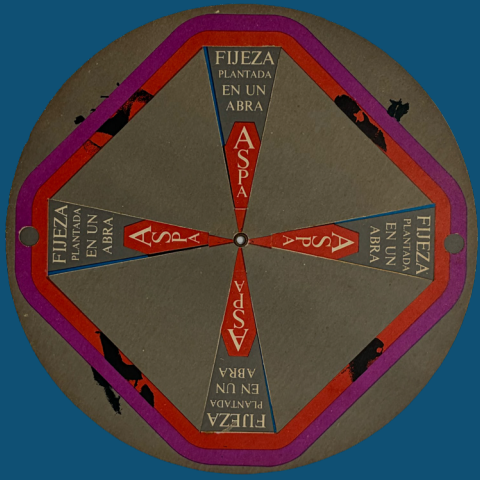
Shortlist #3: Vicente Rojo & Imprenta Madero









FUGITIVE MATERIALS

Shortlist #3: Vicente Rojo & Imprenta Madero

The artist, printer, and designer, Vicente Rojo (1932-2021) was one of the most influential Mexican printers and designers of the 20th century. He is perhaps best known internationally for designing the cover of the first edition of Gabriel García Márquez's Cien Años de Soledad (One Hundred Years of Solitude). Rojo migrated to Mexico from his native Spain as a teenager in 1949. In 1954, through connections in the exiled Spanish anti-fascist movement in Mexico City, Madero began working at Imprenta Madero, the new publishing operation of the famed antiquarian bookstore Librería Madero. Rojo rose quickly in the shop, and under his direction, Imprenta Madero became a celebrated printing and design studio, producing many of the most iconic Mexican artists' books and prints of the period. Through this work, Rojo stewarded an entire generation of Mexican graphic design and, beginning with the Rupture Generation of the 1950s that sought to break with the hegemonic force of orthodox muralism, collaborated with several generations of the Mexican avant-garde.

Rojo designed and produced dozens of artists books throughout the second half of the 20th century, and oversaw production of many screenprint posters at the workshop, which became the go-to printer for cultural institutions with oppositional or alternative aesthetic dispositions. Rojo is widely celebrated for his collaborations with canonical Mexican authors, poets, and philosophers of the period, including Octavio Paz (no. 1), Jose Emilio Pacheco (no. 4), and Carlos Monsiváis (no. 2). In 1991, he was awarded the National Prize in the Arts, the highest honor the Mexican government bestows on artists.

Gathered here is a sample of the indelible design work produced by Rojo and Madero, including one of Rojo's earliest book designs, several artist books, and revolutionary cinema journal designed by Rojo (no. 5), one of Walter Benjamin's first translations into Spanish (no. 4), and several posters promoting Mexican dance (nos. 9 & 10).

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2. [gay liberation, counterculture, Monsiváis] Principados y Potestades: de Shows y Público ..... **SOLD**
3. Macbeth, o el Asesino del Sueño [anti-authoritarian reinterpretation; first edition] **$750**
4. Paris: Capital del Siglo XIX [Walter Benjamin, José Emilio Pacheco] ..... **SOLD**
5. Cinemateca / numero 1 / año 1 ..... **$350**
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7. Historia del Stencil: Una Muestra de Serigrafia Artistica [print portfolio] ..... **SOLD**
8. Mecanismos/Imágenes/Ficciones **$250**
9. Ballet Folclorico [sic] Nacional – Aztlan **$250**
10. Taller Coreografico de la U.N.A.M. **$250**

Terms: All items subject to prior sale. Payment may be made via credit card, PayPal, check, or wire transfer. Institutions may be billed accordingly. Shipping is additional and will be billed at cost. Returns will be accepted for any reason within a week of receipt. Please provide advance notice of the return. All books and ephemera are graded to general antiquarian guidelines, with fine being our highest grade.

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1. Discos Visuales

Octavio Paz and Vicente Rojo

Mexico: Ediciones Era, 1968. Four circular rotating disks in clothbound slipcase. Covers with a bit of inevitable bowing due to the structure of the case. Some foxing to inside of slipcase, not affecting disks. Original fasteners have been replaced on two of the disks and cloth repaired at spine. Overall very good.

A rare surrealist artists' book by two central figures of mid-century Mexican poetry and visual art, encouraging non-linear reading in the tradition of concrete poetry.

Featuring the poetry of Octavio Paz, and designed by Vincente Rojo, the book contains four wheels, which reader-participants may spin to reveal new lines of text. Rojo (1932-2021) was a key member of the Mexican arts movement known as the Rupture Generation, and one of the most influential Mexican printers of the period. As the founder of Imprenta Madero, the seminal Mexican screen-printing studio, Rojo would steward an entire generation of Mexican graphic design.

"Juego y ceremonia o ceremonia que a la vez es un juego" /
"Game and ceremony or ceremony that is at once a game"

SOLD

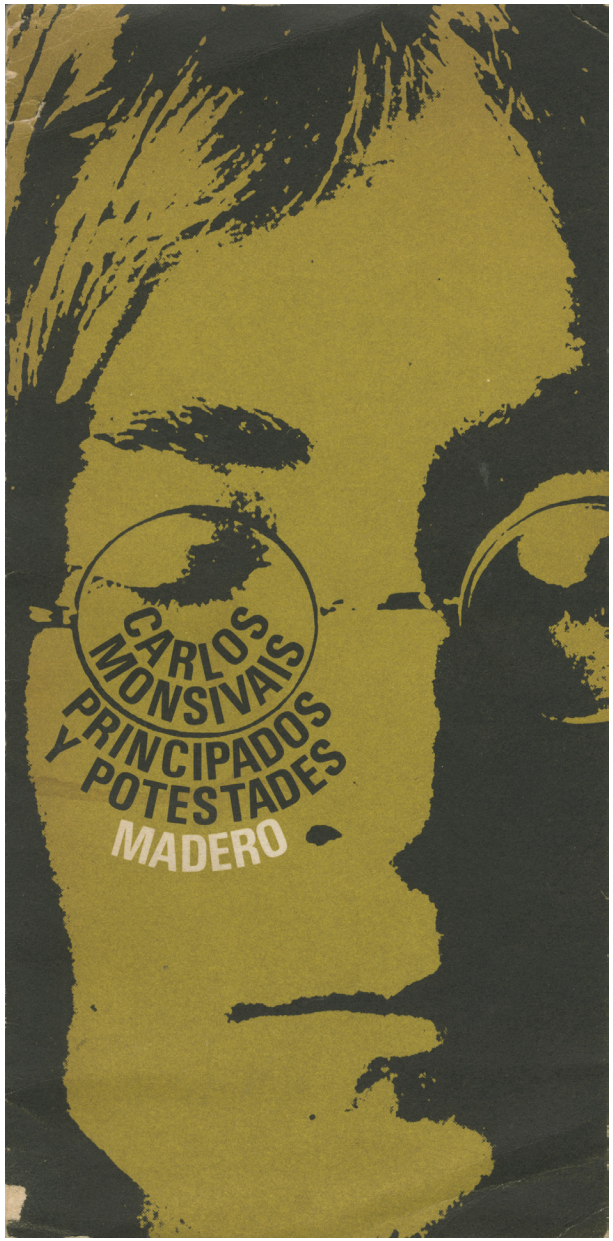
2. [gay liberation, counterculture, hippies]
Principados y Potestades: de Shows y Público

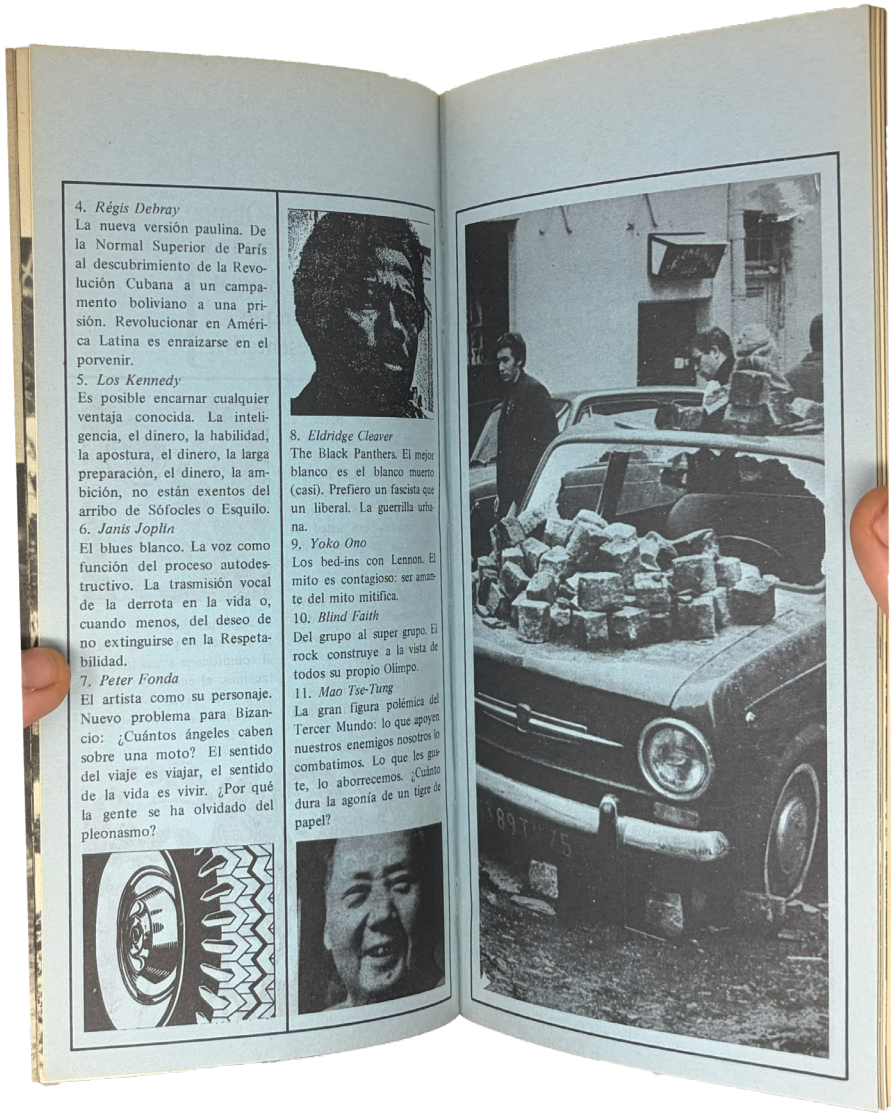
Carlos Monsiváis, with photographs by Héctor García, designed by Vicente Rojo

Mexico City: Imprenta Madero, 1969. 78 pp. 10 ½ x 5 in. Front cover separation at top and bottom of spine and light shelfwear; otherwisel very good.

The rare, out-of-commerce artist book of the groundbreaking Mexican writer Carlos Monsiváis, and one of his first published works of cultural and narrative journalism, the genre he would come to define throughout his career, produced by Imprenta Madero as a New Years 1969 gift to friends and colleagues.

Principados y Potestades, Monsiváis' first published book of essays, covers topics including the major Mexican countercultural movement La Onda; concerts by The Byrds, The Doors, and Los Hermanos Castro; and hippies in Mexico City. Also included is a photo essay by influential photographer Héctor García, known for his portraits of the Mexican artistic elite and intelligentsia, and broader photojournalism. The book also includes illustrations and design by Vicente Rojo, which, at times, intervenes in the writing itself.





4. *Régis Debray*
La nueva versión paulina. De la Normal Superior de París al descubrimiento de la Revolución Cubana a un campamento boliviano a una prisión. Revolucionar en América Latina es enraizarse en el porvenir.

5. *Los Kennedy*
Es posible encarnar cualquier ventaja conocida. La inteligencia, el dinero, la habilidad, la apostura, el dinero, la larga preparación, el dinero, la ambición, no están exentos del arribo de Sófocles o Esquilo.

6. *Janis Joplin*
El blues blanco. La voz como función del proceso autodestructivo. La trasmisión vocal de la derrota en la vida o, cuando menos, del deseo de no extinguirse en la Respetabilidad.

7. *Peter Fonda*
El artista como su personaje. Nuevo problema para Bizancio: ¿Cuántos ángeles caben sobre una moto? El sentido del viaje es viajar, el sentido de la vida es vivir. ¿Por qué la gente se ha olvidado del pleonasmo?

8. *Eldridge Cleaver*
The Black Panthers. El mejor blanco es el blanco muerto (casi). Prefiero un fascista que un liberal. La guerrilla urbana.

9. *Yoko Ono*
Los bed-ins con Lennon. El mito es contagioso: ser amante del mito mitifica.

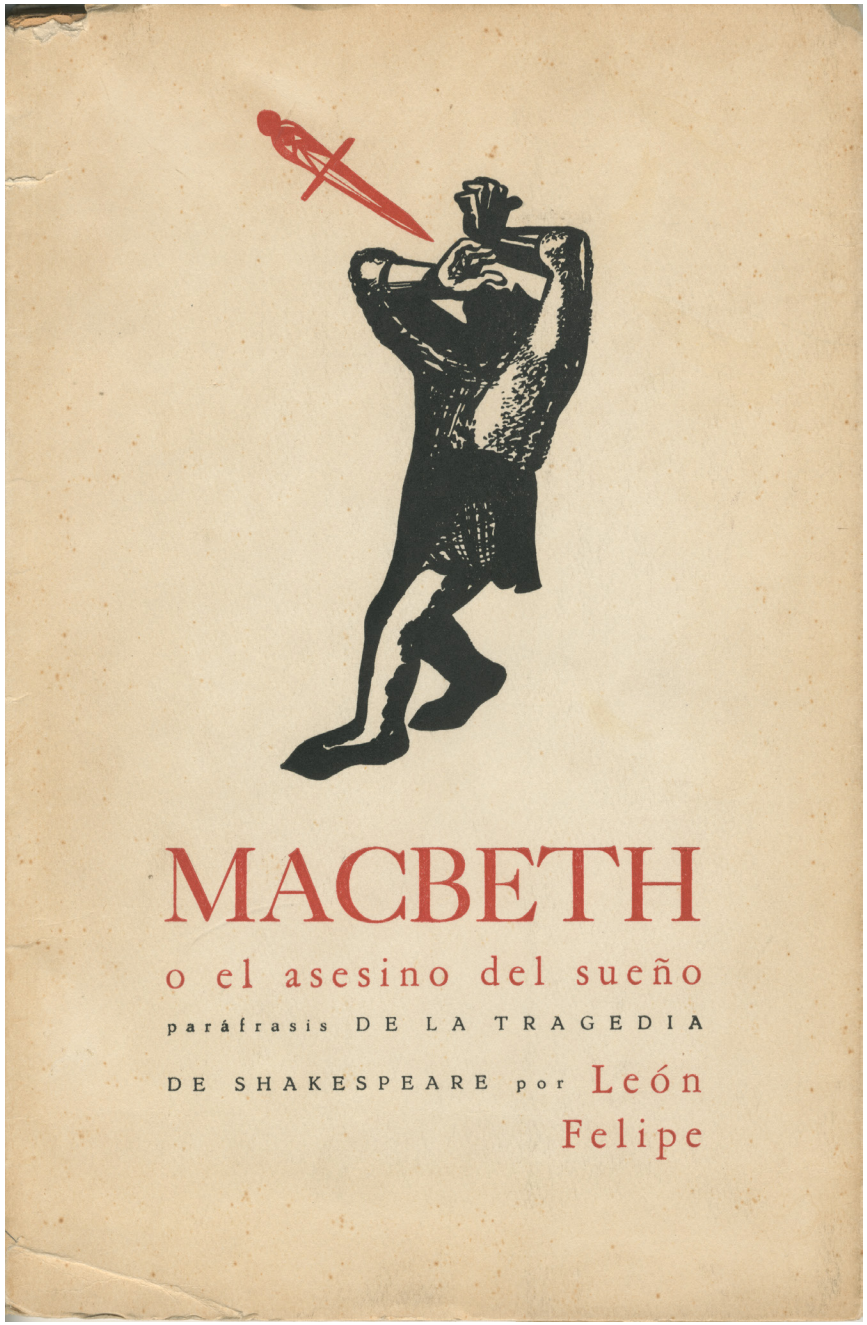
10. *Blind Faith*
Del grupo al super grupo. El rock construye a la vista de todos su propio Olimpo.

11. *Mao Tse-Tung*
La gran figura polémica del Tercer Mundo: lo que apoyen nuestros enemigos nosotros lo combatimos. Lo que les gusta, lo aborrecemos. ¿Cuánto dura la agonía de un tigre de papel?

Carlos Monsiváis was a pivotal Mexican writer of the second half of the 20th century, and the most celebrated chronicler of the major cultural and social movements of the era. His work on youth counterculture movements, Mexican popular culture, and the Mexican gay liberation and feminist movements is considered among the best cultural journalism produced in the country in the 20th century. He played a key role in the development of Mexico's gay liberation movement, and supported the 1968 student movement and subsequent dissident and oppositional social movements in the country, including the Zapatista uprising in 1994. He is considered the defining chronicler of Mexico City in the second half of the 20th century.

The rare debut book of narrative journalism from Mexico's most accomplished cultural journalist of the 20th century, made in collaboration with one of the most acclaimed Mexican photographers of the era, and a major figure of Mexican visual art. OCLC locates six holdings in the United States as of March 2026.

SOLD



3. [Rojo's first book] Macbeth, o el Asesino del Sueño. Paráfrasis de la Tragedia de Shakespeare [anti-authoritarian reinterpretation; first edition]

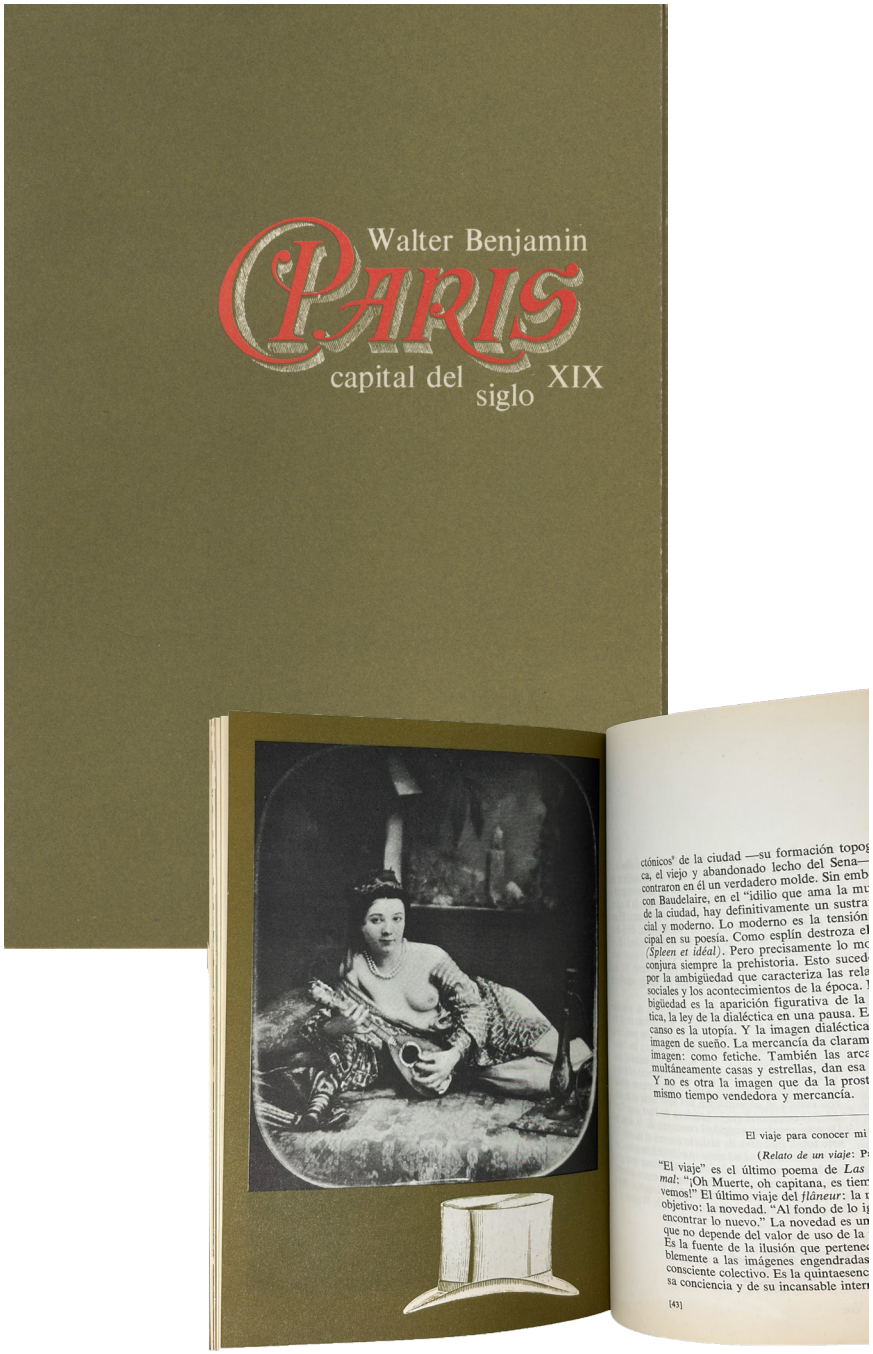
León Felipe, cover drawing and typesetting by Vicente Rojo. Mexico City: Librería Madero, 1954. 46 pp. 12 ¼ x 8 in. Loss to top of spine; else very good.

The first book cover designed by Vicente Rojo, who would go on to reinvent the visual style of Mexican book design and create the now famous cover of the first edition of One Hundred Years of Solitude. This is the first edition of anti-fascist Spanish exile writer and poet León Felipe's influential reinterpretation of Macbeth, and the very first book printed by the legendary printing press, Imprenta Madero, still here under the name of the bookstore in which it started, Librería Madero. Librería Madero published one other book in 1954, its first year in operation as a press; Macbeth was the first of the two, and was given to friends and colleaugues as a New Years' gift on January 1, 1954.

León Felipe, already an established poet when the Spanish Civil War began, served in the Republican Army, and in 1938 fled into exile in Mexico. His work took a political turn and often reflected on authoritarianism and fascism; the scholar Keith Gregor wrote that this reinterpretation of Macbeth was an "attack on the tyranny – both political and aesthetic – still prevailing in the artist's homeland." Several of Felipe's poems were found in Che Guevara's journal when he was captured and subsequently executed in Bolivia. Felipe's adaptation of Macbeth, published for the first time in this edition, became a significant work in the Spanish-language theater, as its anti-authoritarian themes became increasingly germane to the political situation in Latin America; it was staged across the region on dozens of occasions and reprinted several times over the following decades.

The first printing of an important work of 20th century Spanish language theater - and the very first book designed by Vicente Rojo. OCLC locates nine holdings, with five in the United States, as of March 2026.

$750



4. Paris: Capital del Siglo XIX
[Paris: Capital of the 19th Century]

Walter Benjamin. José Emilio Pacheco, trans. & prologue. Miguel Gonzalez, trans. Vicente Rojo, design.

Mexico City: Librería Madero, 1971. 54, [6] pp. 8 ½ x 6 in. Slight rubbing to spine; near fine.

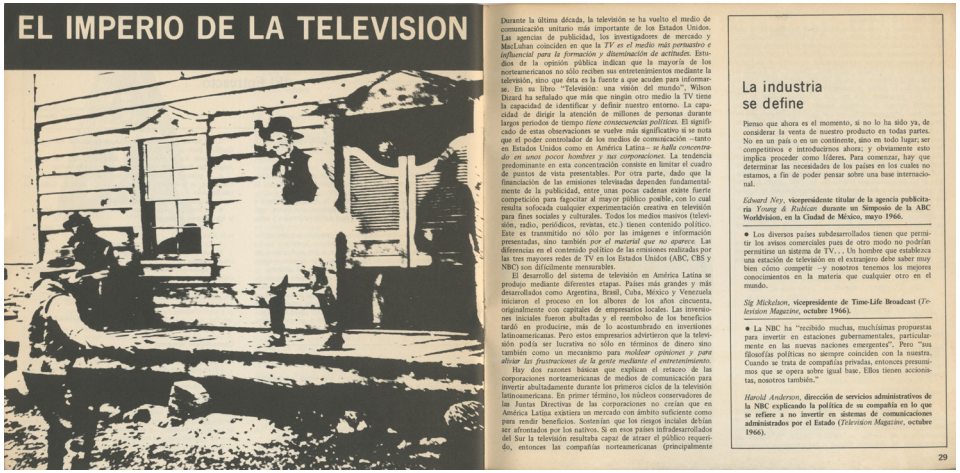
Exceedingly rare first stand-alone publication of Walter Benjamin's essay Paris, Capital of the 19th Century in Spanish - profusely illustrated and designed by the major Spanish-Mexican artist Vicente Rojo, and translated by the renowned Mexican poet and novelist José Emilio Pacheco, with Miguel Gonzalez.

Produced out-of-commerce as a gift to friends and colleagues, this edition of Benjamin's famed essay, meant to serve as a sketch for Benjamin's uncompleted The Arcades Project, covering the full spectrum of themes whose development was ultimately intended, is particularly notable for being co-translated by one of Mexico's foremost poets, novelists, and essayists, José Emilio Pacheco. It is the first separate Spanish translation of this essay by Benjamin, the first Mexican publication of Benjamin, and among the first publications of Benjamin in Spanish.

A major Mexican writer and artist, respectively, collaborating to create this out-of-commerce, scarce, and illustrated edition of one of Walter Benjamin's most celebrated late-period essays.

OCLC locates one example in the United States as of March 2026.

SOLD


EL IMPERIO DE LA TELEVISION
Durante la última década, la televisión se ha vuelto el medio de comunicación unitario más importante de los Estados Unidos. Las agencias de publicidad, los investigadores de mercado y McLuhan coinciden en que la TV es el medio más persuasivo e influencial para la formación y diseminación de actitudes. Estudios de la opinión pública indican que la mayoría de los norteamericanos no sólo reciben sus entretenimientos mediante la televisión, sino que ésta es la fuente a que acuden para informarse. En su libro "Televisión: una visión del mundo", Wilson Dizard ha señalado que más que ningún otro medio la TV tiene la capacidad de identificar y definir nuestro entorno. La capacidad de dirigir la atención de millones de personas durante largos períodos de tiempo tiene consecuencias políticas. El significado de estas observaciones se vuelve más significativo si se nota que el poder controlador de los medios de comunicación –tanto en Estados Unidos como en América Latina– se halla concentrado en unos pocos hombres y sus corporaciones. La tendencia predominante en esta concentración consiste en limitar el cuadro de puntos de vista presentables. Por otra parte, dado que la financiación de las emisiones televisadas dependen fundamentalmente de la publicidad, entre unas pocas cadenas existe fuerte competición para fagocitar al mayor público posible, con lo cual resulta sofocada cualquier experimentación creativa en televisión para fines sociales y culturales. Todos los medios masivos (televisión, radio, periódicos, revistas, etc.) tienen contenido político. Este es trasmitido no sólo por las imágenes e información presentadas, sino también por el material que no aparece. Las diferencias en el contenido político de las emisiones realizadas por las tres mayores redes de TV en los Estados Unidos (ABC, CBS y NBC) son difícilmente mensurables.
El desarrollo del sistema de televisión en América Latina se produjo mediante diferentes etapas. Países más grandes y más desarrollados como Argentina, Brasil, Cuba, México y Venezuela iniciaron el proceso en los albores de los años cincuenta, originalmente con capitales de empresarios locales. Las inversiones iniciales fueron abultadas y el reembolso de los beneficios tardó en producirse, más de lo acostumbrado en inversiones latinoamericanas. Pero estos empresarios advirtieron que la televisión podía ser lucrativa no sólo en términos de dinero sino también como un mecanismo para moldear opiniones y para aliviar las frustraciones de la gente mediante el entretenimiento.
Hay dos razones básicas que explican el retraco de las corporaciones norteamericanas de medios de comunicación para invertir abultadamente durante los primeros ciclos de la televisión latinoamericana. En primer término, los núcleos conservadores de las Juntas Directivas de las corporaciones no creían que en América Latina existiera un mercado con ámbito suficiente como para rendir beneficios. Sostenían que los riesgos iniciales debían ser afrontados por los nativos. Si en esos países infradesarrollados del Sur la televisión resultaba capaz de atraer el público requerido, entonces las compañías norteamericanas (principalmente
La industria se define
Pienso que ahora es el momento, si no lo ha sido ya, de considerar la venta de nuestro producto en todas partes. No en un país o en un continente, sino en todo lugar, ser competitivos e introducirnos ahora; y obviamente esto implica proceder como líderes. Para comenzar, hay que determinar las necesidades de los países en los cuales no estamos, a fin de poder pensar sobre una base internacional.
Edward Ney, vicepresidente titular de la agencia publicitaria Young & Rubicam durante un Simposio de la ABC Worldvision, en la Ciudad de México, mayo 1966.
• Los diversos países subdesarrollados tienen que permitir los avisos comerciales pues de otro modo no podrían permitirse un sistema de TV... Un hombre que establezca una estación de televisión en el extranjero debe saber muy bien cómo competir –y nosotros tenemos los mejores conocimientos en la materia que cualquier otro en el mundo.
Sig Mickelson, vicepresidente de Time-Life Broadcast (Television Magazine, octubre 1966).
• La NBC ha "recibido muchas, muchísimas propuestas para invertir en estaciones gubernamentales, particularmente en las nuevas naciones emergentes". Pero "sus filosofías políticas no siempre coinciden con la nuestra. Cuando se trata de compañías privadas, entonces presumimos que se opera sobre igual base. Ellos tienen accionistas, nosotros también."
Harold Anderson, dirección de servicios administrativos de la NBC explicando la política de su compañía en lo que se refiere a no invertir en sistemas de comunicaciones administrados por el Estado (Television Magazine, octubre 1966).
29

5. [Third Cinema] Cinemateca / numero 1 / año 1

Mexico City: Imprenta Madero, 1972. Saddle-stapled in screen-printed wraps. 36 pp. Illustrated with black-and-white images throughout text. Bumping and some wear to wraps; overall, very good.

The premier issue of Cinemateca, the rare Third Cinema Mexican film magazine.

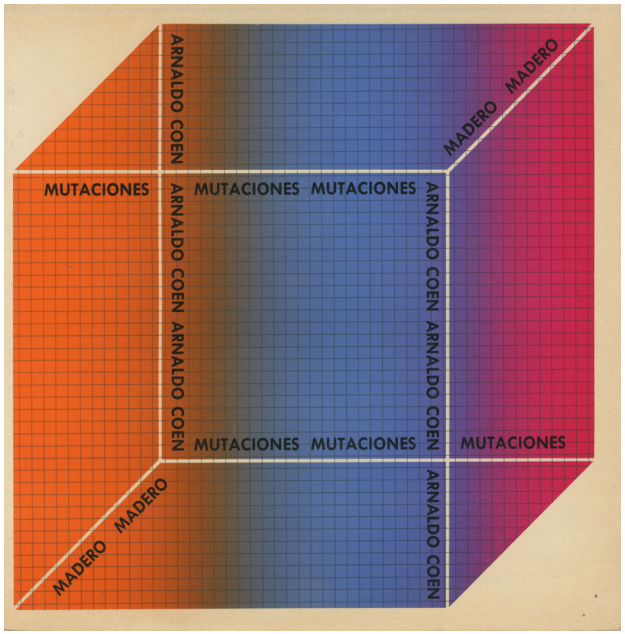
Printed and designed by Vicente Rojo and Imprenta Madero, this issue includes a profile on the radical Bolivian filmmaker Jorge Sanjinés, an essay by the famed Mexican writer, philosopher and diplomat Alfonso Reyes, an essay by Carlos Viera on the trajectory of Brazilian cinema, and the manifesto of the Argentinian socialist film collective, Grupo Cine Rojo.

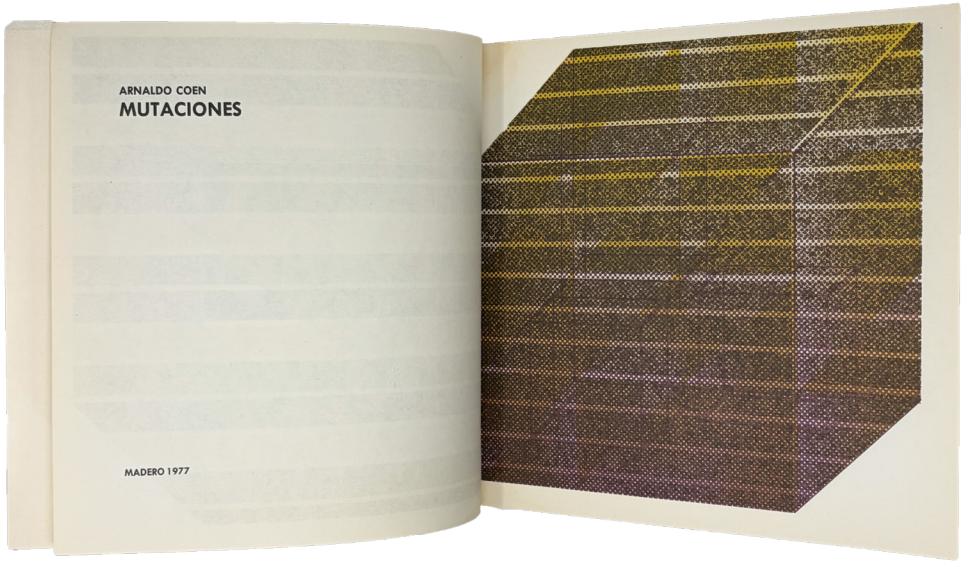
Written from a revolutionary Marxist perspective, Cinemateca reflects the debates of the time in Latin American cinema, particularly the "New Latin American Cinema," or Third Cinema. The Third Cinema, announced as a political and aesthetic project in a October, 1969 issue of the Cuban magazine Tricontinental, defined the 1970s in Latin American cinema, with its programmatic vision for a cooperative, anti-capitalist, and realist cinema that would expose the various tentacles of imperial violence in the region, employ non-professional actors, and celebrate popular struggles.

OCLC locates three examples of any issues as of March 2026; two in North America.

"Estamos por un nuevo arte, libre y subversivo, fusionado a la vida, a la accion, a la lucha de clases." [We stand for a new art—free and subversive—fused with life, action, and class struggle.]

$350





6. [geometric art, Rupture Generation]
Mutaciones

Arnaldo Coen

Mexico City: Libreria Madero, 1977. In wraps. [48] pp. 8 ½ x 8 ½ in. Near fine.

Out-of-commerce art book of Arnaldo Coen's geometric art, produced as a gift for friends and associates of Imprenta Madero, the legendary Mexican print shop and design studio directed by Vicente Rojo.

A major figure of Mexican abstract and geometric art, Coen – like designer Vicente Rojo – was a key member of the Rupture Generation, credited with breaking the hegemonic force of muralism and nationalism in Mexican art. Geometric themes and forms were a significant part of the work of the movement, including for both Rojo and Coen, making this collaboration between the two an important example of Latin American geometric art.

OCLC locates one example as of March 2026, and none in North America.

SOLD

7. Historia del Stencil: Una Muestra de Serigrafia Artistica [The History of the Stencil: A Sample of Artistic Screenprinting]

[Carlos Merida, Juan Salazar, Vicente Rojo, Jose Luis Cuevas, Helen Escobedo]

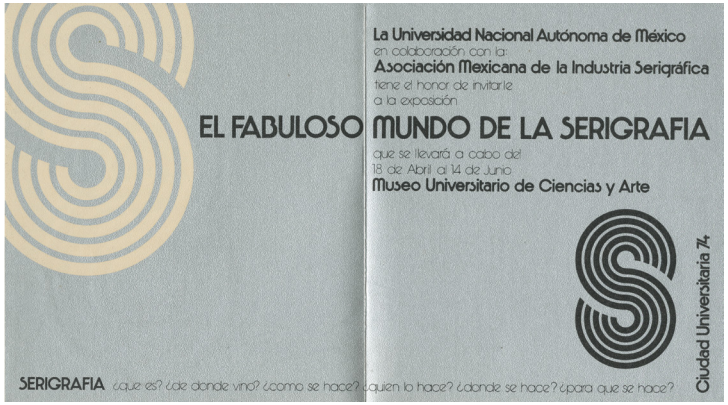
Mexico City: Universidad Nacional Autonoma de Mexico (UNAM), 1974. Portfolio including 23 leaves; 29 prints in total - 9 color, and 20 black-and-white, with black-and-white prints to both recto and verso. 1 screenprint, the rest offset reproductions. Light shelfwear to portfolio, all prints remain clean and bright. Very good.

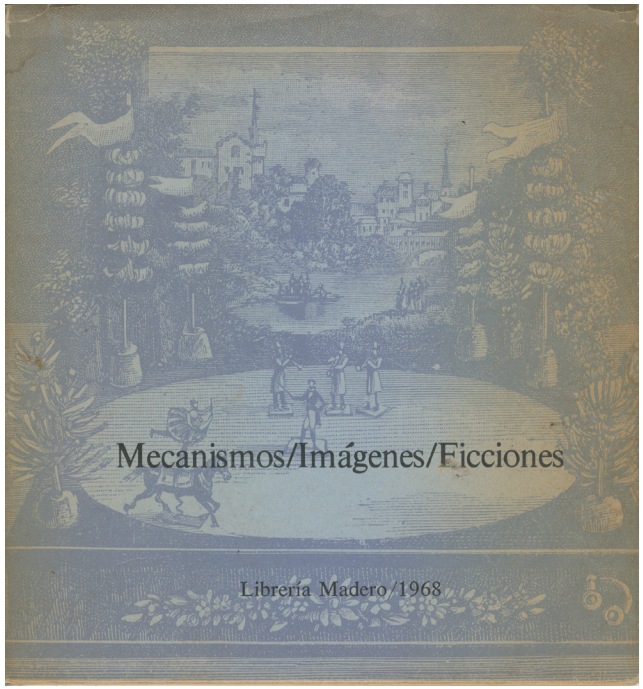
Scarce and vibrant portfolio reproducing screenprints by more than two dozen Latin American artists and printers, produced in 1974 by Museo Universitario de Ciencias y Arte (MUCA) — a major node in the Latin American avant-garde of the '60s, '70s, and '80s — and reflecting the Latin American avant-garde's embrace of op-art and abstraction.

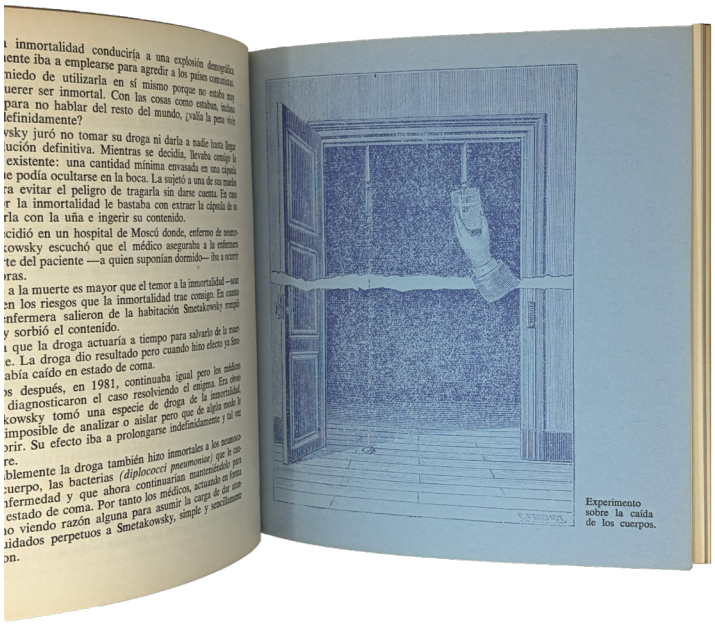
The portfolio includes prints by significant Mexican artists such as Vicente Rojo, Juan Salazar, Carlos Merida, Jose Luis Cuevas, Helen Escobedo, and others. Rojo (1932-2021) was a key member of the Mexican arts movement known as the Rupture Generation, and one of the most influential Mexican printers of the period. As the founder of Imprenta Madero, the seminal Mexican screen-printing studio, Rojo would steward an entire generation of Mexican graphic design.

OCLC locates three examples across various records as of March 2026.

SOLD


La Universidad Nacional Autónoma de México
en colaboración con la:
Asociación Mexicana de la Industria Serigráfica
tiene el honor de invitarle
a la exposición
EL FABULOSO MUNDO DE LA SERIGRAFIA
que se llevará a cabo del
18 de Abril al 14 de Junio
Museo Universitario de Ciencias y Arte
Ciudad Universitaria 74
SERIGRAFIA ¿que es? ¿de donde vino? ¿como se hace? ¿quien lo hace? ¿donde se hace? ¿para que se hace?





8. Mecanismos/Imágenes/Ficciones [Mechanisms / Images / Fictions] [Mexican artist book, Vicente Rojo]

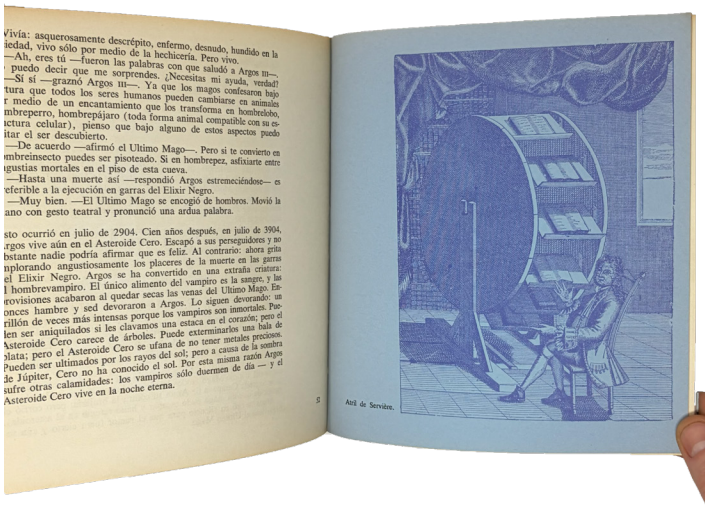
Vicente Rojo, design. México: Librería Madero, 1968. In illustrated blue wraps. [61] pp. Very good with toning to wrappers.

A rare Mexican artists book produced by Vicente Rojo in 1968, pairing texts by Ray Bradbury, E.B. White, Fredric Brown and others with reproductions of found imagery from a 1909 Italian occult scientific text.

Rojo (1932-2021) was a key member of the Mexican arts movement known as the Rupture Generation, and one of the most influential Mexican printers of the period. As the founder of Imprenta Madero, the seminal Mexican screen-printing studio, Rojo would steward an entire generation of Mexican graphic design. Rojo frequently paired literary texts with his prints, producing highly sought after books such as his collaborations with Octavio Paz and Julio Cortazar.

Six examples located in OCLC as of March 2026, and only two in the United States.

$250



9. Ballet Folclorico [sic] Nacional – Aztlan

Mexico City: [Imprenta Madero], [1970s]. 17 ¾ x 26 ½ in. Very good.

Poster for the dance troupe founded in 1960 by Silvia Lozano to celebrate, preserve, and perform indigenous Mexican dance styles.

Started as Cantos y Danzas de Mexico, with 40 folklore dancers, the company's name underwent several changes before eventually becoming Ballet Folclórico Nacional de México Aztlán, and continues today, celebrating indigenous Mexican dance styles.

Aztlán, the mythic ancestral home of the Aztec people, became a symbol for the Chicano Movement of the 1960s, animating calls by activists asserting a legal and primordial right to the land of the Southwestern United States. The dance troupe's adoption of the name around this period suggests a possible reflection of the rising Chicano movement, itself reflecting the national origin myth of Mexico.

$250

10. Taller Coreografico de la U.N.A.M.

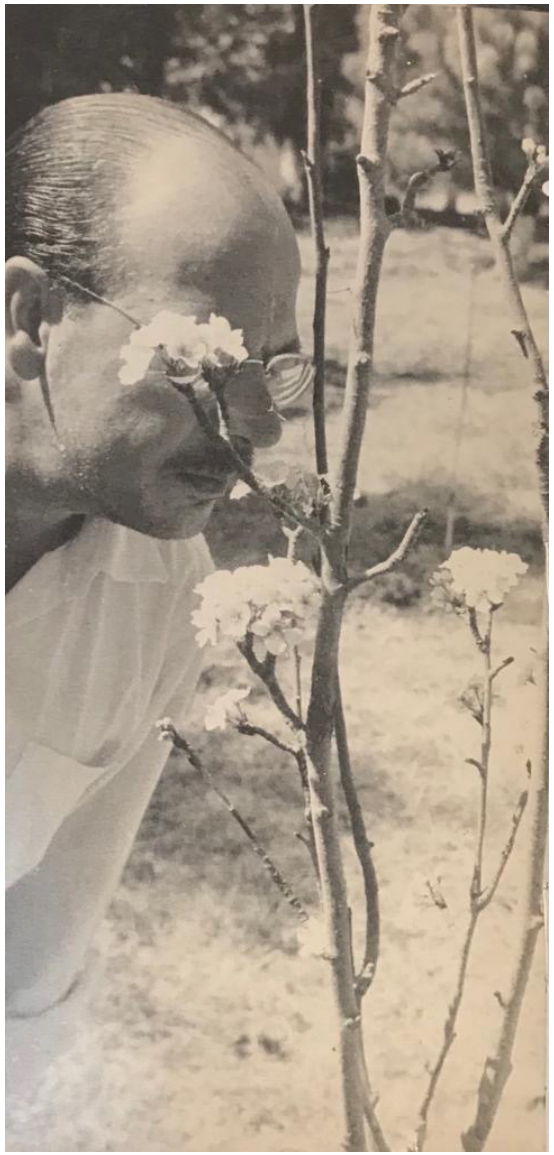
Mexico City: [Imprenta Madero], [1970s]. Three color screenprint. 17 ¾ x 26 ½ in. Some ink splatter from printing, and minor bumping. Overall very good.

Vibrant three-color screenprint for the Taller Coreografico at the Universidad Nacional Autonoma de Mexico, founded in 1970 by Gloria Contreras. The poster was printed by Imprenta Madero, the celebrated screenprinting workshop run by renowned designer and artist Vicente Rojo.

Contreras (1934-2015), was an influential dancer and choreographer, and a close mentee of George Balanchine, largely working in a neo-classical choreographic style and utilizing the music of Mexican composers in her work. The workshop continues today under the direction of Irina Marcano.

A bright poster for this important Mexican ballet workshop.

$250



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